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# THE NONCONFORMIST

## MUSICAL JOURNAL

A Monthly Record

EDITED BY  
E. MINSHALL.

No. 94.—OCTOBER, 1895.

and Review.

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# THE NONCONFORMIST MUSICAL JOURNAL:

A MONTHLY RECORD AND REVIEW  
Devoted to the interests of Worship Music in the  
Nonconformist Churches.  
EDITED BY E. MINSHALL.

PUBLISHED THE FIRST OF  
THE MONTH, | YEARLY SUBSCRIPTION,  
Price 2d. | Post free, 2s. 6d.  
Editorial, Publishing, and Advertising Offices—  
44, FLEET STREET, LONDON, E.C.

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## Our Competitions.

IN response to our offer in the August number of the Journal we have received some excellent Concluding Voluntaries. But why will competitors be so stupid as not to read the conditions? We intimated as distinctly as possible that the compositions must cover not less than three and not more than four pages of *The Organist's Magazine of Voluntaries*. Yet some of the pieces sent in would certainly run to eight pages! The prize has been won by

DR. ORLANDO A. MANSFIELD, Torquay.

## Our Next Competition.

WE offer a prize of Two Guineas for the best Festival Anthem. The conditions are as follows:

1. Compositions must be sent to our office not later than November 1st, 1895.
2. Each composition must be marked with a *nom de plume*, and must be accompanied by a sealed envelope, containing the name and address of the composer.
3. The piece must cover not less than five and not more than six pages of "Our Popular Anthem Series."

4. The successful composition shall become our copyright on payment of the prize.

5. Unsuccessful compositions will be returned if stamped addressed envelopes are sent us for that purpose.

6. We reserve the right to withhold the prize should we consider there is no composition of sufficient merit or suitability.

7. Our decision in all matters relating to the competition shall be final.

WE have frequently been asked to devise some scheme whereby choirs and organists can exchange or buy second-hand music. Anthems, cantatas, part songs, etc., which have been sung several times by a choir, are useless to them, but would be of value to some other choir. Organists, too, find an exchange of voluntaries both interesting and economical. We propose, therefore, to try the experiment of devoting some of our space each month to "The Music Exchange." Advertisements of music will be inserted at the following rate, viz.—Sixpence for the first twelve words, and a penny for every three words afterwards. Cash to be sent with the order in all cases.

The Welsh Congregationalists have recently issued a new tune book, which has already had a large sale. The book contains 1,000 tunes, a number of chants, and twenty-four anthems. The work has been edited by a committee of eight—the Revs. D. Adams, B.A. (Hawen), H. Elvet Lewis (Elvet), D. Roberts, D.D. (Dewi Ogwen), and D. Rowlands, B.A. (Dewi Mon), revising the hymns; and the Rev. W. Emlyn Jones (Morriston), with Messrs. D. Emlyn Evans, D. W. Lewis (Brynamman), and M. O. Jones (Treherbert) being responsible for the musical portion. The singing in most of the Welsh chapels is already excellent, but probably the introduction of this new book will impart more variety to it. Chanting is the exception among the Welsh; but we hope it will soon become part of the service in all places of worship.

We are glad to observe that the Nottingham Nonconformist Choir Union have repeated a large portion of the last Crystal Palace Festival programme in various chapels of the town on Sunday afternoons. They have thus made good use of the music they had so carefully prepared, and many hundreds of people have been edified and interested in hearing their local singers. The funds of the Union have likewise benefited by the collections that have been made on each occasion.

Some of the American musicians who recently visited England have been giving their impressions of our musical services in the columns of the *New York Evangelist*. This is what one writer says in reference to "Mixed Choirs" in our cathedrals. "It is a beautiful sight to see a white-robed choir in a noble cathedral! English church musicians cling tenaciously to the traditional choir, and while occasionally they will admit the superior excellence of



a mixed voice chorus, they will invariably add, 'but not for church music.' Personally we cannot see why church music should not be as well rendered as any other kind, and it is a query whether our English friends would not prefer mixed choirs (as being more artistic and much less trouble) were they not bound by tradition and long usage to the employment of boys. But we must admit that if boys belong anywhere, they belong in a cathedral choir. If less artistic at times, their voices carry well, and seem to blend with the Gothic arches; and if the voices are well trained, there is a sort of celestial tone quality which breaks forth occasionally, which leads one to think of those 'who are arrayed in white robes' and who rest not day or night singing 'Holy, Holy, Holy!' in the heavenly kingdom."

We are glad to intimate that the Nonconformist Choir Union Orchestra will meet for practice during the winter. Essex Hall, Essex Street, Strand, is the place of meeting, and the first Saturday in the month from three to five is the time fixed. Competent players willing to give their services should communicate with the conductor, Mr. T. R. Croger, 114 Wood Street, E.C.

How little the art of accompanying is cultivated. The general impression is that anyone who can play the piano can accompany a song; but this is a great mistake. We are pleased to observe in the programme of an Eisteddfod to be held shortly in Newport, Mon., that a prize of ten shillings is offered for the best rendering of the pianoforte accompaniment to Schubert's song, "Hark, hark the Lark." A soloist will be provided by the committee. We strongly commend this idea to those getting up musical competitions.

Difficulties have arisen which prevent the continuation of Mr. Minshall's Exeter Hall Concerts on Thursday evenings. In future they will be held on Saturday evenings at 8 o'clock. The first concert for this season will be given in Exeter Hall on Saturday, October 19th.

### The Prize Violin.

(After François Coppée.)

(Continued from page 125.)

THE two young men looked at one another in awkward silence.

"Well, Sandro," said Filippo at last, "are you satisfied with your violin?"

Sandro shrugged his shoulders by way of reply.

"If I don't win the prize myself I would rather you won it than anybody else," continued Filippo. "Come, shake hands, old fellow."

Sandro looked at his companion gloomily for a moment; then, without a word, he turned on his heel and went out of the room.

"Jealous!" murmured Filippo. "I never envied him his strength or good looks; yet to find the least merit in me sets his back up. Never mind. Ah! Giannina, it

is for love of you as much as for love of fame that I have entered this competition."

The hunchback eyed his violin lovingly. Giannina was the daughter of an artist. "Perhaps," thought Filippo, "she has the artist's soul, and when I give her the chain of gold she will forget my ugliness in admiring my skill and success."

He was called from his dream by the entrance of Giannina.

"I shall scold you," she said, "for keeping me in the dark about what everybody else knows. Why didn't you tell me you were going in for this prize?"

"To tell the truth," replied Filippo, "this whimsical vow of the master's tied my tongue. Under the circumstances I dared not speak."

"Oh, my father would never risk my happiness in that way. But I hear that you have made a violin which is sure to win the prize."

"I have done my best, I own; but who would care whether I failed or succeeded?"

"Who? Why, you have many friends who take an interest in you. You have proved it before now."

"True; I am stupid. Now I will tell you a great secret. You have been so kind to me that I owe you no less. This violin of mine is well made—I say it without self-praise; but so are many others. But one evening I had the good luck to discover the secret which so many have tried in vain to penetrate. I discovered the secret of the varnish of days gone by."

"What!" exclaimed Giannina, "the varnish of the old masters?"

"Yes; and to-morrow I shall tell the secret to all my rivals. Ah! my violin equals in tone the works of the illustrious Amati. Listen."

The hunchback drew his bow lovingly across the strings and produced notes of marvellous beauty and purity. For some minutes the girl listened attentively to his extemporisation, her face expressing a mournful admiration. Then, with a sudden cry, she covered her face with her hands and burst into tears. Filippo laid aside his violin and approached her.

"Why do you weep?" he said. "Have I, hunchback as I am, the happiness to have so touched your heart as to bring tears to your eyes? Believe me, I need no other prize than these precious tears."

"Stop!" cried Giannina. "You must not be deceived. I understand your pride as an artist; I share in your triumph, as I have shared in your sorrows; but it is not that that makes me weep."

"What is it, then?"

"It will give you pain to tell you. But you will pity me, I know, when I tell you that I love one of your rivals, that your success will bring misery to me. See, I did not know you were competing, or perhaps I might have thought otherwise; but it is natural, is it not, that I should long for the success of the man I love."

It scarcely needed the spoken word to assure Filippo that Sandro was the object of the maiden's affection. Tears still fell from her eyes, and a spasm of pain passed across Filippo's face.

"Ah, I am unjust!" she cried. "I was forgetting your misfortune. I will cry no longer. You shall have the glory, Sandro will have my love. You are a great artist, and I admire you. See, I will smile." But her





disappointment at the inevitable failure of her lover's work overcame her, and she fled sobbing from the room.

Filippo stood for some time, with a look of abject misery upon his face. A struggle went on within his mind. Giannina loved Sandro; why should they not be happy? As for him, the hunchback, he could conceal himself in some hole! Sandro was likely to run him closest in the competition; let him have the prize, then, and Giannina will dry her eyes! At this conclusion Filippo took up his violin, intending to dash it to the ground and shiver it to atoms. Suddenly a thought struck him. Suppose, some third competitor should wrest the prize from Sandro, and Giannina should be compelled to marry *him*? The thought was unbearable. "She shall have the man she loves!" murmured the hunchback. He opened the two violin cases; in his own, the red one, he placed Sandro's violin; in the black one, which was Sandro's, he placed his own instrument, on which he had lavished all the care and skill of which his artist hand and soul were capable. "There," he said, as he shut the cases, "it is like laying one's dear child in the grave; but it is done."

A moment after, Maestro Ferrari entered in haste. "Now then," he cried, "Sandro, Filippo, it's time to go, and you are not ready yet. Oh, crotchets and quavers!"—which was the old artist's favourite expletive. Sandro came in, and Filippo, pointing to the two cases, said that all was ready. The maestro took each of his pupils by the hand, and said that he hoped one or other of them would succeed. Then, intimating that the jury of experts was already assembled, he bade the young men repair to the place of meeting. At the last moment, Filippo begged Sandro to carry both violins to the meeting, excusing himself from attending on the ground that his humped back exposed him to the ridicule of the crowd. Sandro accordingly went off, carrying both the violins. The maestro soon followed him, and Filippo sat down disconsolately on his stool. Giannina came in from the church where she had been praying for the success of her lover, and sat down apart from Filippo, awaiting with tearful impatience the result of the competition.

An hour passed. Then Sandro burst into the room, the greatest distress depicted in his face.

"What!" cried Filippo. "Tears in your eyes! Pale as a ghost! What has happened?"

"I have behaved like a scoundrel!" cried Sandro. "Forgive me, Filippo."

"What is it? What have I to forgive?"

"I was mad with jealousy. I am so fond of her. I could not bear the thought of a rival rising above me in her estimation. When I had your violin in my hands, Filippo, the temptation slipped into my soul; I was beside myself with rage and grief, and then, trembling like a thief, I changed the violins in the shadow of a doorway as I went up the street."

"You changed them!"

"Yes, I took them them out of their cases and changed them about. Then I took them to the judges, and when one of them was taking the violins from the cases, I could not bear to look at them, and fled. Now take your revenge. Expose me before them all. But one thing I beg, do not let *her* be a witness of my infamy. I will

write a full confession of my crime, and then I will go far away and die in my shame."

"Sandro," said Filippo gravely, "I have no need to seek vengeance. You have laid punishment upon yourself."

"What do you mean?"

"The fame that should have been mine I had given up to you, and now you have restored to me my own again."

"In heaven's name, how?"

"The instruments that you changed I had already changed before."

"Ah! why did you do it?"

"Because I love her, and she loves you. My only regret now is that by your own action you have destroyed what I would have done for her."

"It was a crime. Say one word, and I will go away never to return. Giannina will forget me, and she will love you; you alone are worthy of her. I will go, I must go."

"No," said Filippo, firmly, "I bid you stay here."

There was stir and bustle outside. The door flew open, and Maestro Ferrari appeared, heading a procession of all the violin-makers of Cremona. Two pages in gay costume appeared, one bearing on a cushion the chain of gold, the other holding Filippo's violin, bright with its deckings of ribbons and flowers. As they entered Giannina came forward from her obscure seat and met her father.

"Come to my arms, Filippo," cried the worthy master. "I here proclaim you king of your trade, laureate of lutemakers. On the spot, before all the brethren of the guild, I fulfil my promise. I embrace you, my partner, my successor, my dear son-in-law. But first, here is your prize."

Filippo took the chain, and placed it on Giannina's neck.

"This I present to the fair Giannina," he said, "begging her to make it a favourite jewel when my friend Sandro becomes her husband."

"Dear Filippo!" whispered Giannina.

"You are a noble fellow," murmured Sandro in his ear.

"Stop!" cried the maestro. "You have taken no vow, like St. Anthony. You will have to marry her!"

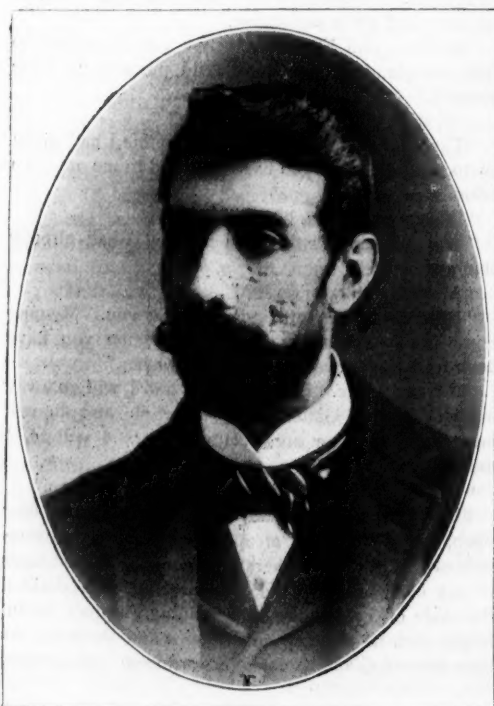
"No, my good master, no. It is my wish to go from here and carry your renown into far distant lands. I had a dream, a foolish dream; 'tis gone. Yes, I will go, happy if you follow me with your regrets and your good wishes." Turning to Sandro, he added: "You, my comrade, as you carry on the work here, if sometimes a string breaks, as will happen, think, both of you, of this last farewell of mine; think that my heart is breaking like the string. But never forget, my dear friends, that I love you well."

"Well, there's a fool for you," cried Ferrari. "Do you want my establishment to go to grief?"

"You have Sandro," replied the hunchback.

"You are a noodle. You are throwing away happiness, fortune, to say nothing of that young woman there. What are you keeping for yourself?"

"This," said Filippo, taking up his violin. And as he went out before them, "This will be my consolation," he murmured.



### Music at the Presbyterian Church of England, Highgate.

IN writing these notices month by month concerning the music at various churches, it is our endeavour to do all in our power towards cultivating amongst the free Churches of our land a healthy and broadminded spirit regarding the best methods of singing our prayers and praises to Almighty God. Our idea is that by making public through these columns the various musical manners and customs which are common amongst the too many sects, we shall be acting in a beneficial way toward the end we have in view. That our labours in the past have not been in vain we have happily abundant proof, which is more than sufficient to keep us "pegging away" on this path of ministry to which we have been "called." Many churches are quite up to date, and are doing their utmost to make their worship music worthy of present-day musical culture. Of these we are constantly writing, in the hope that others may follow their example. We do not, however, think it wisdom to stay away from those churches which are not yet awake to the joyful fact that there can possibly be such a thing as a "Sermon in Song." These we like occasionally to seek out and to use what influence we may possess towards breathing into their midst an atmosphere of musical possibilities. Though the Divine art is almost ignored in many sanctuaries, it is seldom, if ever, that we find the members of a congregation altogether destitute of a desire for a more ornate musical service; in fact, it is often the case that such members predominate, but are held in check by a few influen-

tial members of "means" who are opposed to the slightest departure from the old pattern. The musical fire is smouldering in the midst of many a congregation, and it often needs only a touch of the "gentle persuasive art" to fan it into a flame. To such we would act as a "match," so that the flames may speedily leap high and be a means of warming some poor souls now shivering in their icy cold conventionalities.

On entering Highgate Presbyterian Church on Sunday evening, September 8th, we went as a total stranger to both place and people. The church, as shown in our illustration is a pretty block of Gothic buildings standing at the corner of Hornsey Lane, within very short distance of Highgate Archway, and immediately opposite the famous Catholic Church known as St. Joseph's Retreat. Opened for public worship in 1887, it has so far had a flourishing career under the most able guidance of the Rev. Alex. Ramsay, B.D., who may surely be ranked as one of London's ablest preachers. Mr. Ramsay is yet quite a young man, but he has succeeded in gaining a good hold upon his people, who rejoice in his abundant and ever-increasing usefulness in their midst. His style and manner in the pulpit gave evidence of his being a minister of great power. Seldom do we hear a more fluent and distinct speaker; his enunciation and slight Scotch accent were most pleasing. Added to these attributes was a warmth of utterance which is so conducive to a feeling of true worship.

Glancing through the last annual report of the Church, we are pleased to observe that the Board of Management has "purchased a piano at a cost of about £30, which was defrayed out of ordinary revenue, and supplied a long-felt want." Also we noticed a paragraph to the effect that the "Session note with pleasure the increased interest in the work of the Musical Association, and they recognize the debt they owe to the members of the choir who so efficiently lead the praises of the Sanctuary." Further we read of a considerable agitation on behalf of a new organ to substitute the one in use at present—a "Smith American Connoisseur." All this leads us to think that, though our friends at Highgate may not be far advanced musically, they are on the right track and will very soon be "one of us." It appears that the aforementioned musical association meet in the winter months only, after the week-night service (from nine till ten), when a few hymns and anthems are "run through," the rest of the time being devoted to a small cantata or part-songs, which are sometimes rendered on the week-night instead of the service. The conductor of this association is Mr. John Farquharson. The rest of the year the choir seem to be under the guidance of the organist, Mr. Henry E. Ryall (whose portrait we give), but no rehearsals take place between April and October. We had the pleasure of a little conversation with Mr. Ryall after the service, who seemed to deplore this long vacation, and rightly so too. Our idea is that where only one night a week is set apart for practice, the bulk of the time should be devoted to

church music proper, and we straightway advise those in authority to speedily institute a regular choir practice all the year round to further its interest.

Mr. Ryall has acted as organist since the church was built. He seems well suited to the place, and is decidedly non-egotistical, for he says he can say nothing of interest about himself other than that he is not a professional, but is an ardent lover of the organ, and is longing to have a new one. We sincerely trust this longing will soon be satisfied, and that a good organ will shortly be placed in the church, which will doubtless be a great impetus to our musical friends. The present American organ stands in front of the pulpit and around it are placed chairs for the choir. The vacant space in the apse at the back of the pulpit is rather scanty, but doubtless room enough will be found there for the new organ, and the console might be placed in front of the pulpit. Thus the organist would be in the centre of his choir.

There are about twenty-five choir members in all, but Mr. Ryall says that seldom more than eighteen or twenty are present. The choir secretary is Mr. A. F. Jack—a very energetic man, to whom many thanks are due. At intervals during

the end of which is a small collection of twenty-six short anthems; as the choir are not allowed to sing any anthems besides these, their choice is extremely limited. In this respect we shall hope that a broader field will soon be sought after. It appears that anthems are not sung regularly; it happened to be a missing quantity when we were present; this, however, was largely owing to the absence of many members away for their holidays.

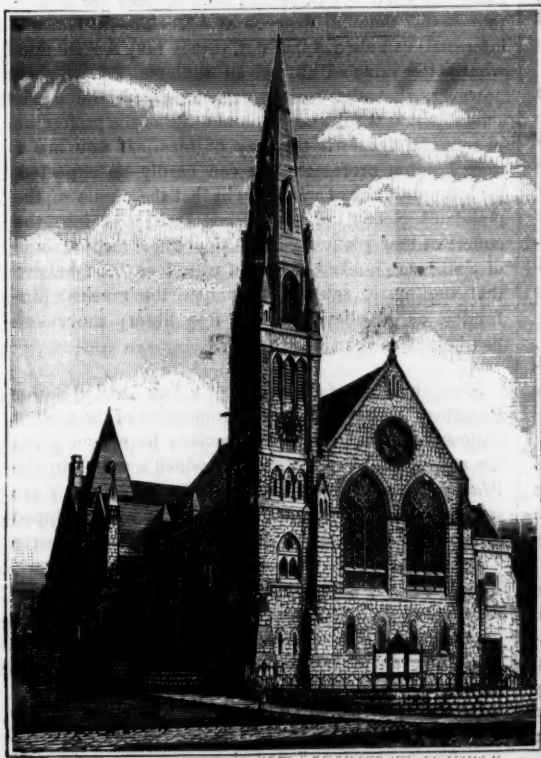
Under these circumstances we must not criticise the singing too freely. The musical service consisted of five hymns only; these were sung to well-known tunes, and were rendered in really good, warm-hearted style by choir and congregation, a good and steady firm tempo being maintained throughout. There was an utter absence of "rushing," which calls forth our hearty commendation. Mr. Ryall gave time for inflating the lungs, hence a good robust tone was produced; there was time to enunciate clearly and think of what one was singing about. Some good folks like to make a mad rush through a hymn, irrespective altogether of phrasing and elocution. This is strongly to be deprecated in the interest of first-class congregational singing; therefore we have much pleasure in thus particularly noticing the solid pace at which

Mr. Ryall took the tunes. Far be it from us to advocate drawing; but we would have it understood that there is great gospel in a good wholesome pause now and then. Mr. Ryall did the best he could on the instrument at his disposal, and led us to think him easily capable of producing some excellent effects upon the new organ soon to be erected. We are glad to have had the opportunity of visiting this church, and of offering a few words of friendly criticism. We feel sure Mr. Ryall has the nucleus of a good thing at his hands, and we shall look to see musical matters flourish considerably at no very distant date.

### Tact.

It is surprising how much tact counts for in the artistic world, and by tact is meant the thousand and one little amiabilities that are accepted in place of artistic merits. A famous artist, says a writer in *The Leader*, may act as he pleases; he has won his place, and people will go to hear him because it would be unfashionable not to hear him, and the greater the number of his faults or his vices, the greater will be his genius. Reputation in art is capable of concealing lack of reputation in everything else, and when knavery is allied to great talents, we adjust our eyes to the latter and leave the former dim and out of focus.

This toleration, however, is only shown to talent, that has won its way to the front rank; as we say "established" itself, and where judgment has already been pronounced for us; for talent in the bud and about which we are compelled to form our own opinion we are suspicious, irritable, and intolerant, and we must be charmed into the proper frame of mind



the year social gatherings are held, when the choristers are entertained at the houses of a few members of the congregation in turn, and very pleasant evenings are spent in this way. Wealthy members of other churches might note this.

The hymn-book in use is "Church Praise," at



by tact. There are singers, for example, who know very little about their art, and yet to hear whom always give pleasure. Miss Dainty may have a faulty method, she may not always hit the right note, she may indulge in the evil of "scooping," she may have an incorrect ear, and yet she will win more than our toleration. Her pretty face and graceful figure count for something—even with the most severe critics—but this is not a complete explanation. She is tactful, and as a tactful—and pretty—woman in the drawing-room will speedily subdue the wisest man into blind admiration, so will the tactful woman-artist convert her audience into uncritical slaves.

Sometimes tact takes the form of diamonds and jewellery given by Queens and Kaisers, and some people eagerly rush to see the necklace that was once honoured by being held between royal fingers, and in gratifying eyesight hearing is forgotten; then there is the tact shown in selecting a fashionable dressmaker, and in eking out a thin voice with a full, rich wardrobe, and if to these are added graciousness of manners, artful simplicity, cunning that may be mistaken for frankness, and a self-satisfaction that stimulates earnestness, the artist is on a fair way to win reputation and profit. If we closely consider the matter we shall find that a not inconsiderable number of opera singers have won their way less through skill than tact, and that they have hypnotised their audiences and critics into commending merits that existed only in the imagination of their victims.

On the other hand, how many people of real talent are there who win failure simply because they are wanting in tact. These people forget that art pure and simple has but small attraction to the average public who judge with their eyes and their memories as well as with their ears. We can recall singers who never appear on the concert stage without an expression of grievance on their face; who accept the courtesies of the conductor with a gloomy frown, and who regard the audience as composed of a number of ignoramuses who are incapable of appreciating good art. These mistaken seekers for popular fame have no respect for the minor graces; they dress vulgarly, their manner is repelling, and they arouse opposition before they have sung their first note.

Talent counts for much, but with busy people it is apt to be overlooked if it is not adorned with little graces that have no relation to it, yet which lead the way to its recognition. The tactful artist first conquers her audience as a woman before she appeals to them as a singer, and if she is successful in the former, she will rarely fail in the latter endeavour. The reason is that tastes overlap, and one of the most difficult tasks is to separate physical from intellectual beauty. The eye will frequently lead the ear astray in its judgments, and an astonishing amount of musical criticism has for its basis the pleasure given to the eye.

The time will come when every school of music in the country will have a chair for a Professor of Fine Manners; while waiting, let artists study tact as well as music, and thus make for themselves a double road to the temple of fame.

## Passing Notes.

THE old burning subject of musical schools and academies *versus* private tuition is again to the front. The discussion was started by Mr. Bovaurtz, whose contention is that students derive greater advantages from private teaching than from the instruction given in public institutions. He points out that Palestrina, Bach, Handel, Mozart and Beethoven were not pupils of any music school, and yet they were great composers. But this is an absurd argument. You might as well condemn the existence of Universities because Homer and Virgil and Shakespeare and Burns were never at college. In point of fact, as another writer has justly remarked, the earlier composers, like the writers I have named, were great in spite of their limited opportunities, and not on account of them. Genius will make a way for itself under any circumstances; and it proves nothing against a college training that out of the thousands receiving such a training only a very few achieve distinction. It simply proves that the great majority of students are devoid of real musical talent. As for the contention that degrees and certificates issued by public institutions are not a protection to the public against charlatanism, the only thing that need be said is that such degrees are at any rate better than no degrees at all. Those who are interested can always find out, if they take the trouble, what is the value of any given diploma. I suspect, however, that the real grievance against the music school is that it robs the rank and file of the profession of some fat figures in the way of fees. If you are a poor London professor, you can hardly be expected, for example, to read with delight that the pupils of the Guildhall School of Music last year paid into the coffers of that plethoric institution the "record" sum of £28,802. Looked at in that way, I as little believe that the music school has helped the musical profession as I believe that the free library movement has helped the retail bookseller.

Since the days of the "Tale of a Tub" and "Sartor Resartus" we have all known something of the clothes philosophy; but I doubt if musicians have ever given the subject the systematic study which a writer in the *Musical Courier* desiderates for it. Most of us are sadly acquainted with the fact that many well-equipped artists do not succeed in the profession; but hitherto it seems that we have missed the reason for the failure. The ill-fate lies with externals. Alas! it must be admitted that we are sorrowfully susceptible to surface impressions. If a lady singer looks charming and has a winning manner—well, we are ready to extend the charity which covers a multitude of (vocal) sins; but if, on the other hand, the lady is—I was about to say ugly, but let me say plain—if the lady is plain the "surface impressions" may obscure every art virtue of which she is possessed. It is ignoble to admit it, but the effect of a baggy trouser leg on a sublime *Adagio* may be quite destructive; and a badly-cut gown may go as far towards dispossessing an audience's suffrages as a badly-developed talent. The course for non-

successful artists—thoroughly qualified artists, that is—seems therefore to be quite plain. They must seek help from the tailor, the modiste, the barber, or the trained director of trick and pose. It is a distressing thing to think that our musical loves should be bound up in a curl of hair or hang inseparably by a coat-tail. But it seems that they do, to a large extent; and if that is true, it is also true that more tradesman and less music-master is the need of a good many unsuccessful artists.

A "Constant Reader" of this journal, writing direct, asks me to tell him something about Rinck, whose "Organ School" has made so many good players, and is still a terror to all who are wanted to "do well" on that instrument. Well, he was called Johann Christian, this particular Rinck, and he was born at a little town—you never heard of it before—in Saxe Gotha, on February 18, 1770. By the time he was fifteen he had acquired great skill in singing, and on the harpsichord and violin, for his father was a schoolmaster accustomed every day of his life to beat instruction into the juvenile mind. In 1786 young Rinck managed to get to Erfurt, where Kittel, the only surviving pupil of Sebastian Bach, was then living. You remember Fétio's story of Kittel? He had inherited a full-sized portrait of Bach, and when he was specially pleased with pupils he used to reward them by drawing aside a curtain and showing them the picture. Under this old Thuringian organist, then, Rinck spent three years, at the end of which time he settled down as organist at Giessen, with the magnificent salary of—what do you think?—£4 3s. 4d. per annum! You can get used to being poor, says Emerson, philosophically, for the best men of the earth have been poor. I don't believe much in the doctrine myself, although it is true that sometimes an empty purse may be a source of inspiration. But Rinck had to believe it, anyway. He failed to get teaching, and so he added to his organist's duties the work of a lawyer's copyist. In 1792 he became usher at a school; next year he was "promoted" to the situation of writing-master! By-and-bye, in 1803, his patience was rewarded; he was made music-master at the College of Giessen; and from that time he rose gradually until, in 1803, he reached the head of his profession as Court Organist at Darmstadt. On the thirteenth anniversary of his appointment to the latter post a grand *fête* was given at Darmstadt in his honour. The whole *élite* of the town turned out for the occasion, and the grand old man was presented by the Duke (Ludwig I.) with a superb easy-chair and a tea-service in gold. "It was a beautiful and interesting sight," wrote one who was present, and I have no doubt it was.

As to Rinck's organ music, what shall we say? I am afraid it is somewhat neglected in these days, notwithstanding the many editions of the "Organ School" in print, and notably the admirable one by Mr. Best. There are some causes for this neglect. Unfortunately for Rinck, as Dr. Turpin pointed out, he, like Spohr, was in his introduction to this country victimised by rival and jealous factions. The early copy of his "Organ School" was edited by Dr. S. S. Wesley, and

suffered in consequence the wholesale condemnation of Dr. Gauntlett. What babies musicians sometimes are, to be sure! Perhaps, however, Dr. Gauntlett could fairly protest against a certain crudeness in Rinck's harmonies, and a tendency to be at times too chromatic for the genius of the instrument. It may be, too, that these characteristics of Rinck have tended to limit the appreciation he deserves. His organ talent, at any rate, was of a character peculiar to himself; and he is entitled to our honourable remembrance as the man who first showed, in a practical way, that counterpoint alone is not the sphere of the organ. Even in his simple preludes we find a style essentially new and essentially different from that of his predecessors. But in whatever way we regard his music, his name, as Sir Herbert Oakeley remarks, will always live as an executant, and his "Organ School" as a safe guide towards the formation of a sound and practical player. Rinck, I should have said, died at Darmstadt in 1846.

Some daring iconoclast has made the proposal that our orchestras should give up the time-honoured custom of "tuning and preluding in public" before the programme begins. If one of our London orchestras were to lead in the matter there would doubtless be found, says this bold would-be breaker of tradition, some perverse individual to oppose the innovation. Doubtless! Yes, hundreds of such perverse individuals. One remembers the case of the dusky potentate who thought the preliminary "tuning up" far better than the concert which followed; and without taking this extreme view of the case, a very large majority of concert-goers would not, I feel certain, be willing to give up the old traditional cacophony. The principal argument in favour of the proposed change is said to be an æsthetic one: "Nothing so well prepares the ear for the beauty of sound—for the purely sensuous side of music—as silence." But how can you have silence in the concert-room before the programme begins? At that time everybody wants to talk to everybody else—especially the ladies; and the "tuning up" serves admirably to drown the din of the conversation. People won't talk without it. They are like *Punch's* professor, who, when asked if he would like "some music," replied, "No thanks; I'm quite happy as I am. To tell you the truth, I prefer the worst possible conversation to the best music there is." Besides, I am not quite sure that the "tuning up" can be satisfactorily done outside the actual concert-room. It is necessary to have the instruments tuned at the temperature of the hall in which they are to be used; and in many cases it might not be convenient to have this temperature behind the platform. Still, it is worthy of note that two of the leading orchestras in Paris—the Colonne and the Lamoureux—do all their tuning before they come on the platform. For my part I think there is far less objection to the "tuning-up" of an orchestra than to the preliminary arpeggio flourish which most recital pianists indulge in when sitting down to the instrument. The one is a necessity; the other is an imperitence.

The opera, said Hazlitt, is a fine thing, and no doubt he was right. The only question is whether the opera

may not be too fine. In reading Mr. Streatfield's recently-published volume on "Masters of Italian Music," one is reminded once more of how very completely the opera absorbs the attention and the talents of Italian composers. There seems to be something in the Italian nature—call it fervour, superficiality, what you will—to which the form and science of instrumental music are repellent. From the very first, Italy decided that opera was the truest expression of her musical life, and as year by year opera took a firmer hold of the creative musician, abstract music sank into the background. This complete devotion to the opera on the part of the Italians must have a very direct bearing on the character of their church music, regarding which we hear such dismal accounts. In Mr. Walker's chatty "Letters of a Baritone," published this year, the author says: "It seems as if the love of the Italians for dramatic effect would incline them to use the ritual of the church as a vehicle for grand music; but, as a fact, the church organs are often very poor and badly played, while there is rarely any good singing." The truth of these remarks is borne out by an interesting article from the pen of the Rev. H. H. Oberly in a recent issue of *The Churchman*. The music in Italian churches, according to Mr. Oberly, is never congregational, and is almost always unisonal. The attack is ragged, the voices do not keep together, and there is no attempt at expression. The organ is always played *forte*, and the accompaniment is frequently independent of the voices. When there are any choristers they sing only certain numbers in the service, and they never join in the responses or *Amens*. In fact, says Mr. Oberly, I have never heard a concerted response or *Amen* in an Italian church, but I have heard two or three men, and indeed one woman, make all the responses, in the "parson and clerk" duet fashion which prevailed in English churches during the last century. And all this in the land of Palestrina, Pergolesi, and di Lasso!

I have not been happy since I wrote those paragraphs about Rinck. In this working "den" of mine I am almost literally buried among books, and sometimes I forget the exact nature of each of my literary possessions. But I felt sure that I had something rare and curious about Rinck *somewhere*; and now, after an hour's hunt, I have found it. "The Musical Athenæum" (1842), by Joseph Mainzer, the "singing for the million" man; do you know the book? No, hardly anybody does. But here I have two very curious portraits of Rinck—one of them showing the dear old fellow at his music desk, and smoking a long pipe—and there is any amount of information at first hand about Rinck and other worthies in whom all organists are more or less interested. Some evening soon I will don my slippers and tell you all about it; and if our editor will reproduce the two rare portraits, we shall have, I venture to predict, a very interesting article.

J. CUTHBERT HADDEN.

WE regret to record the death of Mr. W. G. Wood, a well-known organist and composer of some excellent organ pieces.

## Thoughts of a Nonconformist on the Gloucester Festival, 1895.

THERE is perhaps nothing so socialistic in its tendency as music. It refuses to acknowledge or be hedged in by the distinctions which society holds so dear; while at the same time it leavens and permeates every grade that exists in society. Under its spell individuals of every shade of politics, religion, and social standing forget the petty differences which mark their everyday life, and are led by the concord of sweet sounds to unite in a common interest. Although the sympathies of this journal are on the side of Nonconformity, and primarily, Nonconformity in its musical aspect, this last consideration carries them beyond the narrow limits of a creed, and that without any sacrifice of the principles to which we as Dissenters adhere. In the light of the foregoing, therefore, a few remarks on such an important musical event as the Festival of the Three Choirs of Gloucester, Worcester, and Hereford may deservedly find a place here. If other apology be necessary to warrant their insertion, it may be noted, in the first place, that it is more than probable that out of such gatherings as these the idea of our own county and other Nonconformist musical festivals first arose; and, secondly, although the nucleus of the chorus of the larger meeting is drawn from cathedral sources, and supplemented by a majority of those attached to the Church of England, yet Nonconformity is strongly represented there. At Gloucester the deputy conductor of the local rehearsals is a gentleman of staunch Nonconformist principles, who is also organist of the leading Congregational Church in the city.

It would be superfluous to repeat what has already been said in the various Press reports concerning the singing, and with which all lovers of music are by now familiar; but there are many things which strike a Nonconformist attending the festival performances that are worth noting. There is the immense advantage afforded by prestige, wealth, and social position; the absolute fitness of the building itself, with its perfect acoustic properties; while anyone of the most ordinary artistic pretensions could scarcely fail to be impressed with its architectural beauties; to say nothing of the charm of historical association in which the whole fabric is shrouded. And yet, looking at the Church of England, in the enjoyment of all her privileges, we, as Dissenters, would not exchange places with her. But whatever our differences may be, they vanish when music becomes the theme, and we meet on common ground.

It is impossible to describe the feelings that rush over the soul while listening to the *Messiah* or the *Elijah* on such occasions. Words are feeble instruments with which to convey even a faint idea of the impression produced; and the ordinary commonplace remarks never seem more out of place than when used for such a purpose. The deepest chords of our being are stirred and set vibrating, and as they tremble away into the silence from which they came, there follows a deep sense of peace and restfulness which can only be compared to that which true religion and a close communion with the Unseen can impart. It is in moments



like these that the divineness of silence, as Carlyle called it, may be realised. One's own thoughts are sufficient companionship, unless the presence of some congenial spirit be admitted, whose sympathies and temperament coincide with ours. Solitude is good oftentimes for us, but thrice blessed is the silent fellowship of a kindred heart. It is in silence and in solitude, also, that in after years memory recalls these days. Not always is it a "sorrow's crown of sorrows" that she weaves, but many a time loving recollections of a happy past are woven into our dream.

"And the night shall be filled with music,  
And the cares that infest the day  
Shall fold their tents, like the Arabs,  
And as silently steal away."

## Nonconformist Church Organs.

### WESTBOROUGH WESLEYAN CHURCH, SCARBOROUGH.

Built by Messrs. Brindley and Foster.

#### Great Organ.

Bourdon .. .. .	16 feet.
Open Diapason .. .. .	8 "
Gamba .. .. .	8 "
Hohl Flöte .. .. .	8 "
Harmonic Flute .. .. .	4 "
Principal .. .. .	4 "
Grave Mixture .. .. .	12th, 15th
Full Mixture .. .. .	3 ranks.
Trumpet .. .. .	8 feet.

#### Swell Organ.

Double Stopped Diapason .. .. .	16 feet
Violin Diapason .. .. .	8 "
Vox Angelica .. .. .	8 "
Salicet .. .. .	4 "
Mixture .. .. .	3 ranks.
Cornopean .. .. .	8 feet.
Oboe .. .. .	8 "
Clarion .. .. .	4 "

#### Choir Organ.

Lieblich Bourdon .. .. .	16 feet.
Salicional .. .. .	8 "
Lieblich Gedackt .. .. .	8 "
Dulciana .. .. .	8 "
Lieblich Flöte .. .. .	4 "
Clarionet .. .. .	8 "

#### Pedal Organ.

Major Bass .. .. .	16 feet.
Sub-Bass .. .. .	16 "
Quinte Bass .. .. .	10 1/2 "
Flute Bass .. .. .	8 "
Principal Bass .. .. .	8 "

#### Manual Couplers.

Swell to Great.  
Swell to Choir.

#### Pedal Couplers.

Great to Pedal.  
Swell to Pedal.  
Choir to Pedal.

#### Composition Pedals.

Three to Great. Two to Swell.

## The History of Hymn-tune Notation.

By Orlando A. Mansfield, Mus.Doc.T.C.T., L.Mus.L.C.M.,  
F.R.C.O., L.T.C.L.; Author of "Hymn-tune Cadences,"  
"Phrasing in Popular Hymns," "Expression in  
Church Psalmody," etc., etc.

IN these days—days in which English Church history is, for the most part, taught by representatives of existing ecclesiastical systems, and by these representatives coloured in accordance with their private and sometimes peculiar opinions—we do well to remember that the English Reformation, though mainly a religious movement, was something more than the partial emancipation of the English conscience from Popish control, for it affected the intellects as well as the hearts of sixteenth-century Englishmen, and prepared the way for an almost Augustan age of art and literature. Among the chief participants in this forward movement was the art of music which, freed from the shackles of monastic modes, found in our modern tonal system a great door and effectual; and then, as might have been expected, the emancipation of the art led to variety in the manner of expression and to the creation of new and improved art forms. Hence, as we have shown in our articles on "The Psalmody of the English Reformation" (NONCONFORMIST MUSICAL JOURNAL, January, February, 1889), arose the English hymn-tune, or psalm-tune, as the late Henry Smart preferred to call it.

With the history of this musical form the present article has only to do in so far as that history touches the particular point we hope to elucidate, viz., the history of hymn-tune notation. Nor will our space permit us to touch upon the history of musical notation prior to the introduction of metrical and congregational psalmody. Starting from the year 1550—twelve months after the publication of Queen Elizabeth's "Injunctions," which gave official recognition to the singing of "an hymn or such-like song to the praise of Almighty God"; eight years after the publication of the first Genevan psalter; thirteen years before the publication of the first English psalter in four parts, and about the time of the composition (or compilation) of the tune known as "The Old Hundredth"—we find a staff of five lines becoming general, and notes of different values in common use. Printing music from moveable types had been invented by Petrucci, an Italian, in 1501; but, although composers wrote in vocal score, with the C and F clefs, the vocal parts were generally copied or printed into separate books. The notes were square or lozenge-shaped, the use of oval notes not becoming universal in the musical world until the eighteenth century. Dots and time-signatures were also in use, together with sharps and flats; but, until the end of the eighteenth century, the last flat or sharp in a signature was often omitted; accidentals were not always indicated; the sharp was usually employed to restore a flattened note to its original pitch, and the flat used to restore a note which had previously been sharpened. The bar is said to have been first introduced in 1529, but its general use, as we shall see presently, was of a much later date, although Adrian

Batten (1585-1640) employed it regularly in his anthems, "Deliver us, O Lord," and "Lord, we beseech Thee," copies of which are still to be found in an old MS. book in St. Paul's Cathedral.

The year 1563 saw the publication of Day's psalter, the first four-part tune book published in England; and in 1591 William Damon produced the first English psalter with the melody in the treble instead of in the tenor part. Many of the earlier psalters only gave the melodies of the "Church Tunes," as they were called. Others showed harmonised versions in three, four, five, or even six parts.

In the year 1553 appeared a most remarkable psalter, entitled, "Certayne Psalmes, select out of the Psalter of David, and drawn into Englyshe Metre, with notes to every Psalme in IIIJ parts to Synge, by F. S.\* Imprinted at London by Wylliam Seres, at the Synge of the Hedge Hogge." In this work each voice part had a separate staff assigned to it, the treble and alto parts being placed on the left-hand page, and the tenor and bass parts on the right (something like the primo and secondo parts of a modern pianoforte duet reversed), each part having separate words printed beneath it. Seven years later, in 1560, Archbishop Parker laid the foundation stone of expression in Church psalmody by compiling a psalter in which the psalms and tunes were marked either with a grave, acute, or circumflex accent, to indicate that the sentiment of the hymn or the nature of the tune was respectively sad, joyful, or indifferent.

But a most unique psalter, and one particularly interesting to solfaists of whatever system, was published by John Day about 1576, and contained solfa syllables printed beneath the notes, the use of the former being thus explained in the preface: "Thou shalt understand (gentle Reader) that I have (for the helpe of those that are desyrous to learne to sing) caused a new print of Note to be made with letters to be joyned by every Note; Whereby thou mayst know how to call every Note by his right name, so that with a very little diligence (as thou art taught in the introduction printed heretofore in the Psalmes) thou mayest the more easily by the viewing of these letters come to the knowledge of perfecte *Solfying*; whereby thou mayest sing the Psalmes the more spedely and easier. The letters be thus—V for Ut, R for Re, M for My, F for Fa, S for Sol, L for La. Thus where you see any letter joined by the note, you may easily call him by his right name, as by these two examples you may the better perceive. Thus I commit thee unto Him that liveth for ever, who graunte that we may sing with our hartes and myndes unto the glory of hys holy name. Amen." The last curiosity in the psalm-tune notation of the sixteenth century is found in Lossins's "Psalmodia," published at Wittenbach, in 1579, and employing a *basso profundo* F clef upon the fifth line, e.g.,



In 1599 appeared the psalter of Richard Allison, which, in addition to some remarkable features enumerated in our article upon "The Music of the

English Reformation," is interesting in this connection as having the alto and tenor parts printed on the left-hand page, and the treble and bass on the right, the latter parts, however, being printed upside down, "which arrangement," says Mr. Cuthbert Hadden, "was evidently made to allow of four persons singing from one book—each his part—seated two and two on opposite sides of the old-fashioned square pews." The same arrangement obtained in the first harmonised Scottish psalter, which was published in 1635.


The seventeenth century witnessed some very striking advances in hymn-tune notation, among which were the introduction of bars and marks of expression. Vocal scores were common towards the end of the century, but with C clefs upon various lines. The F clef (baryton clef) placed upon the third line, as well as the *basso profundo* clef already alluded to, had, by this time, been entirely superseded by the F clef on the fourth line. One of the chief landmarks in the history of hymn-tune notation in the seventeenth century was the publication, in 1621, of Thomas Ravenscroft's "Whole Booke of Psalmes: with the Hymnes Evangelicall and Spirituall," in which a bar was employed at the end of every line, the termination of which had formerly been denoted by a semi-breve rest. Henry Lawes (1595-1662), the "Harry, whose tuneful and well-measured song," of Milton's well-known sonnet, employed bars regularly in his secular vocal music, but omitted them in "Choice Psalmes put into Musicke for Three Voices," the work of himself and his brother William. This psalter, however, employed the letter C as a time-signature. The "Psalmes and Hymns in solemn Musicke of foure parts," published by John Playford, in 1671, was the first psalter in which bars were systematically employed. In 1677 John Playford printed his "Whole Booke of Psalmes," in oval notes, and, according to Mr. W. H. Cummings, printed, a year later, several tunes in short score. Playford has also been credited with writing all the notes of the psalm-tune as minims, and joining quavers and shorter notes by one instead of separate tails, but it appears that this practice was really introduced by Tom Moore, an English printer of that period.

The eighteenth century saw the square and lozenge-shaped notes entirely superseded by those of oval shape or pattern, and two or more notes sung to the same syllable were now joined by a slur; but the C clefs were still used for the soprano, alto, and tenor parts. Short score, however, was gradually winning its way into public favour as the most convenient method of hymn-tune notation; and, in 1784, there appeared at Leipzig a collection of 170 "Vierstimme Choralgesänge," selected and edited from the MSS. of the great Johann Sebastian Bach by his son, Carl Philip Emmanuel. This work was issued in short score, and, with the exception of Playford's tunes, was, in all probability, the earliest of its kind.

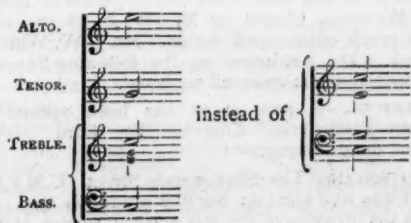
The commencement of the present century witnessed the last struggles for existence made by the vocal score method of hymn-tune notation. Although Mendelssohn used the C clef on the first line for the soprano parts of his chorales in *St. Paul*, this clef was gradually super-

\* i.e., Francys Seagar.

seded by the G clef. The latter clef was also used for the alto and tenor parts instead of the C clefs upon the third and fourth lines, but the alto part when denoted by the treble clef was generally written an octave higher than it was intended to be sung, while the tenor part was intended to be sung an octave lower than written. Hence the latter part was sometimes denoted by a double

G clef (). In a collection of tunes, "adapted

to the hymns in use by the Wesleyan Methodist Societies," by "Thomas Hawkes, of Williton, Somerset, Land Agent and Surveyor," and "revised and corrected by Mr. George Gay, Organist of Corsham Chapel, Wilts" (1833) some new clefs, the invention of the aforesaid Mr. George Gay, are used for the alto and tenor parts. "The C clef," says Mr. Gay, "having of late grown too formidable for singers in general, the author has, for this work, invented a new G clef for the Alto and for the Tenor, which, like the original G clef, is a compound of G and S, denoting G Sol, though differently formed, having the head of a little g placed above the staff, to indicate that this situation is in unison with the second line of the treble, its two extremities taking in both the upper and lower G's; all the notes therefore, as related to the treble, become double, *i.e.*, an octave below. To distinguish the Tenor from the Alto a stroke resembling the top of a T is drawn across the middle of the Clef." Like most modern attempts at reforming musical notation, that of the worthy Wiltshire organist appears to have met with the indifference it probably deserved. Miss Mildred Gauntlett, daughter of the celebrated Dr. Gauntlett who was largely instrumental in procuring the universal employment of short score in hymn-tune notation, states that in Firth's "Congregational and Domestic Praise" (1835) "the harmonies are put in to either hand" without any attempt to show the part progression. Henry Smart's Choral Book (to which reference was made in our article upon "The Hymn-tunes of the late Henry Smart," which appeared in the NONCONFORMIST MUSICAL JOURNAL of January, 1892), was perhaps one of the latest works in which hymn-tunes were written in full vocal score with C clefs for the alto and tenor parts. The last attempt at compromise between the latter arrangement and short score was to place the tenor and alto parts on separate staves at the top of the score (the alto being written an octave higher than sung, and, like the tenor, in the G clef) and then to place the treble and bass upon the third and fourth lines of the score, the treble part having below it, in notes of smaller type, the alto and tenor parts so arranged as to be played by the right hand, *e.g.*,



This method, however, has now passed into well-merited oblivion.

Other changes peculiar to the latter half of the present century were the substitution of the minim at the beginning of a line, and the dotted semibreve at the end, for the older rhythm of a semibreve at the beginning and at the end of a line. The double-bar has by some editors (*e.g.*, Sir Joseph Barnby in the Hymnary) been discarded at the end of every line, and reserved for the end of the tune only. Also crotchets and quavers have been employed instead of minims and crotchets, a change which cannot but be deprecated as tending to impart to the hymn-tune a somewhat secular appearance. The improvements in music printing and engraving have been so great during the last half-century that the notation of the modern tune-book leaves but little to be desired, and while the perfect hymn-tune and the immaculate tune-book appear to be as unattainable as they ever were, the care and attention bestowed upon the production of modern hymnals disarms criticism, and, in some cases, brings these works within all but measurable distance of absolute perfection.

## Short Chemes.

### OF INTEREST TO VOCALISTS.

DR. CASTEX recently read before the Paris Academy of Science a paper on the mechanical action of the human voice. His lengthy arguments are here condensed in a series of conclusions he has arrived at in his experiment. He states:—

1. The vocal chords are stretched in proportion to the intensity of the sound emitted.
2. When breast tones are sung, the thorax, larynx, and pharynx are contracted, while during so-called head tones they are distended.
3. The larynx is raised when clear notes are sung, but it drops when the voice is muffled or deep sounds produced.
4. When singing gamuts the vocal chords approach each other, and in some cases they are even in juxtaposition.
5. In the action of the lungs the bass has the most prominent part.

### FOR STUDENTS.

THE *Musical World* gives the following advice:—

Count aloud on a new piece, and on the hard places until they are well learned.

Play your lesson over as soon as possible after leaving your teacher, calling to mind all of his suggestions and directions.

Feel the rhythm as well as count aloud.

Find the phrase endings, and play connectedly within the phrase.

Crescendo as you play towards the climax of a phrase.

Make evident the climax of a phrase by a sufficient accent.

Make the rhythm apparent by good accenting.



Find out and make manifest the contents of every passage.

Practice at regular hours, and allow nothing to prevent you but sickness and absence.

Insist upon having your piano kept in good tune and order.

Have your music-room sufficiently warm.

Have your lessons well learned, and you will like to meet your teacher at the lesson hour.

Play when asked, and do it without urging.

#### MUSIC AS AN AID TO DISCIPLINE.

MEDICAL authorities give facts concerning the power of music as a therapeutic agent that teachers would find of interest and benefit to themselves, if they once saw its application to their own work. Music is declared by nerve specialists in medicine to be one of the effective aids in curing diseased nerves. By means of pleasing melody the whole nerve system is invigorated. Insane people are influenced by music to such a degree that the most dangerous are quiet in church service.

Who has more to do with tired nerves than the teacher—not only with her own overstrained nerves, but with the nerves of the children who are restless, inattentive, and “out of sorts”? Half a hundred are shut up in one room, with irritated nerves, starved of fresh air and oxygen; and it is a wonder that more disorder, instead of less, is not the result. If but three or four words were allowed to be prescribed for the undisciplined schools where everything is “on edge,” these would be among the best—“fresh air, exercise, music.” If teachers knew the power of music as a method of discipline, it would be considered a necessity to hire an instrument, if one is not supplied, and find some means to learn to play, if only a few familiar airs. This has not yet been dignified into a “per cent.” requirement of teachers, but it is to be hoped that some day it will rank where it belongs in a teacher’s outfit. The kindergartens make it a requirement in their training of pupils, and it means more than the words say when they exact it; for nerves, spirits, ambitions, hearts, and morals can be wonderfully influenced by the power of music in the school-room when happily managed.

#### PLAYING FORTE.

At a certain rehearsal at Meiningen, Dr. von Bulow stopped the orchestra in a symphony, and exclaimed, “*Tympani forte!*” The drummer, at this, redoubled his efforts. Then the doctor again stopped, shouting, “*Tympani forte!*” Once more did the drummer belabour his instruments with extra vigour; but when the conductor rapped for silence a third time, the player, wiping his brow, exclaimed, “The drum-heads ‘ll break, sir, if I beat any harder.” “Who asked you to do that?” quietly retorted Von Bulow. “You play *fortissimo*. I only want *forte*.” The drummer subsided.

#### WHY HE NEVER RAISED HIS EYES.

RUBINSTEIN, when once asked why he never raised his eyes from the keyboard when playing in public,

replied that the habit dated from a painful experience he had made when first he played in London. He had forgotten his surroundings through concentration in his work, but a sudden desire for companionship in his artistic joy induced him to raise his eyes; they fell, by chance, upon a stout, buxom *familias* in the front row. His mental ecstasy was greeted by the most exaggerated yawn, impossible to imagine for the facial capacities of polite society. It will not be difficult to conceive the reaction. From this date he determined, in self-defence, never again to raise his eyes while playing in public.

### Echoes from the Churches.

(Paragraphs for this column should reach us by the 20th of the month.)

#### PROVINCIAL.

BOURNEMOUTH.—The harvest festival in connection with the Westbourne Church was held on the 17th ult. The service included two anthems by Caleb Simper and G. A. Macfaren, and at the close the “Hallelujah Chorus” was rendered by the choir under the conductorship of Mr. W. T. Barkas (choirmaster), with Mr. G. W. Bevan (organist) at the organ. A solo by Miss Effie Walden, “But the Lord is mindful of His own,” was rendered in a very creditable manner. The service was undoubtedly a great success, and reflects great credit on all concerned. A short organ recital was given by Mr. W. H. Hardick (organist, Punshon Memorial Wesleyan Church, Bournemouth). The sermon was preached by the Rev. W. Joseph, B.D., pastor of the Church.

CHELTEMHAM.—A very successful commencement was made on the 11th ult. with this season’s popular organ recitals at the Congregational Church. The organist was Mr. A. G. Bloodworth. It is estimated that there was a larger congregation than at any previous recital. The excellent programme, which was listened to with deep attention, commenced with Guilman’s D minor Sonata, “The improvement in the pedals (which have been enlarged) was at once manifest in the opening pedal solo. The other organ solos were variations on the hymn-tune “Lancashire,” in which the delicate stops had their opportunity; Handel’s well-known B flat Concerto, which was rendered with great effect; and an Allegro Marziale by Best, a brilliant and difficult composition. The vocalists were Miss Waite, who sang “Calvary” very sweetly, and Mr. C. Johnson, who was successful in his two songs, “The Star of Bethlehem” and “The King of Love my Shepherd is” (Gounod). Mr. Bloodworth and the vocalists are to be congratulated on the excellent rendering of a fine programme, and the church on the possession of a splendid instrument. Mr. Bloodworth had prepared a very interesting analytical programme.

HALIFAX.—A fine three manual organ, by Messrs. Norman Bros. and Beard, has been opened in King’s Cross Wesleyan Chapel by Mr. W. S. Hoyte, who gave a much appreciated recital. Mr. J. W. Whitley presided at the instrument on the following Sunday, when special music was well rendered.

LIVERPOOL.—A new organ has been opened in Islington Presbyterian Church. The Lord Mayor attended the ceremony.

NOTTINGHAM.—The Shakespeare Street (U.M.F.C.) Chapel was well filled on Sunday afternoon the 15th ult., on the occasion of the last musical service of the

present season, promoted by the Nonconformist Choir Union. A specially organised choir of 120 voices, under the able baton of Mr. A. C. A. Myers, took part in the choruses, "God, Thou art Great" (Spohr) and "O Come, let us Worship" (Mendelssohn), and also the anthems, "I will lay me down in peace" (Bates), "Great is the Lord" (Bruce Steane), and the prize hymn tune "Trinitas," by Mr. John Adcock, the popular conductor of the union, all of which were rendered in excellent style. Mr. Charles Lymn accompanied on the pianoforte, and Mr. J. C. Clements presided at the organ. Mr. A. A. Hindley gave in musicianly manner a couple of violin solos, and Miss Towle rendered very sweetly "David's Prayer" (Topliff) and also the solo "Thou earth, wait sweet incense," from Spohr's "God Thou art great." Mr. H. Hunt was responsible for the solo in "O come, let us worship," and also the recitative and air from "Elijah," "Ye people, rend your hearts," "If with all your heart." The service was both financially and musically the most successful of the whole series given this year.

RYTON.—A new organ, costing nearly £300, has been opened in the Congregational Church by Mr. J. M. Preston, of Newcastle.

STOCKPORT.—Mr. C. Pearson, the conductor of the N.C.U., recently gave a very successful concert, Weber's Mass in G being the chief item in the programme. Miss Pearson, a tasteful soprano singer, Mr. John Malone, Miss E. McEvoy, Mr. H. Barlow, Mrs. Ramscar, and Mr. A. M. Booth were the vocalists. The orchestra numbered fifty-five performers.

WOODSIDE, HORSFORTH.—The new organ, built by Messrs. Abbott and Smith, of Leeds, in the United Methodist Free Church, was opened on the 4th, 8th, and 15th ult. Mr. J. H. Clough gave two Recitals on the 4th, Miss Wilby and Mr. Charles Blagbro being the vocalists. Miss H. H. Haynes was the organist on the 8th, when Miss Roscoe and Mr. Chippindale sang solos. Mr. Atkinson Keighley presided at the instrument on the 15th ult. The proceedings were very successful.

## Correspondence.

### WHICH WAS COMPOSED FIRST?

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—The example of apparent plagiarism (to put it mildly) cited by your correspondent "Anti-Plagiarist," reminds me of another with which you are doubtless familiar.

Compare "Vespers" (B.T.B. No. 438), with Calkin's tune No. 489 in the "Hymnary," and it cannot be denied there is only the most trifling difference between the last six bars of one tune and the corresponding bars of the other. Again we may ask the question, "Which was composed first?"—Yours faithfully,

Seacombe.

THOS. J. BELL.

### "ATTACK" IN HYMN TUNES.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

DEAR SIR,—In your issue of August I remarked "Why do not organists teach their choirs to work more independently of the organ. The organist is supposed to accompany, but choirs so frequently expect him to lead," etc., etc.

In the issue of September, Mr. F. E. Sparrow, of Finchley, replies, "I cannot say I quite agree with Mr. Attwater. I believe that any average choir think precious little of you unless you do 'lead' them, and very decidedly too. I will admit 'accompany' softly,

use your solo stops, so that the singing is not drowned; but how many choirs would go to pieces were they not 'picked up' and 'led' by the organist?"

Broadly, I protested against the weakness of choirs that could, or ought, to sing with such knowledge (after practice) that "picking up" and "leading" became unnecessary; in other words, the laziness or "slipshodness" of choirs. Do I understand Mr. Sparrow to mean that the organist *should* cover up these faults when he says "that any average choir think precious little of you unless you do lead them, and very decidedly too?"—Faithfully yours,

JOHN P. ATTWATER.

We sent the above to Mr. Sparrow for perusal. The following is his reply:—

DEAR SIR,—I am in receipt of Mr. Attwater's letter, and in replying I wish to state I am aware that in some churches, choirs know their work so thoroughly that they could sing as well without the organ as with it, and you occasionally (in consequence) hear a verse sung unaccompanied. This is very nice, but I referred to the "average choir." I must take the majority, and not the few, and I do certainly think that one needs to be constantly on the alert to "help" with the instrument. I do not see that it is always possible to "cover" up faults; it all depends what the fault is. For instance, in the pause between verses, if one treble starts perceptibly alone, before the organist gives his note, how can you cover this? They may have practised long and well—still, a fault like this may occur, though perhaps very seldom, and reflecting no discredit on the organist.

Again, there is the habit of dragging so often heard, and unless a bold start is made and the choir well led off, it is difficult to pull them up afterwards. Also, for instance, if one part, say the tenors, have a few bars they are uncertain of, it is well to solo the part, say on the open Diapason, to "help" them. This would not be "covering" a fault, but preventing what *might* have been a mistake. I am agreed there is a good deal of "laziness" amongst choir members, and I may say laughing and chatting between the items to be gone through affects the choir practices, and such good results are not obtained as might be. All these things take a long time to overcome so that the choir are *entirely* independent of the organ.—I remain, faithfully yours,

FREDERIC E. SPARROW.

### HYMN TUNE "CALM."

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

DEAR SIR,—Dr. Dyke's tune "Calm," published in the "Strand," was published in the Leeds Tune Book in 1868; we have also had it in a collection of our own at College Chapel, Bradford, since 1870, but under the name of "All Souls."—Faithfully yours,

F. K. MARCH, M.D.

## Reviews.

NOVELLO AND CO. have sent us the following amongst others of their new publications:

*I will extol Thee* (C. M. Hudson); *All Thy works shall praise Thee* (Geo. H. Ely); *How sweet the moonlight sleeps* (D. Emlyn Evans).—These three pieces gained prizes offered by the Nonconformist Choir Union. As they are now published separately (anthems 4d. each, part songs 1½d.) they will no doubt meet with a ready sale.

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